

# VOMTITING

FEBRUARY 2021

ISSUE TWO  
“ADRENOCHROME  
JUNKIES”

INTERVIEWS WITH:

偏執症者  
(PARANOID)

SKELETON

LIVID



+ SOME CRAZY SHIT  
YOU CAN CUT OUT AND  
PUT ON YOUR WALL.

MORE FETUS CONSUMING FUN FOR ALL!!

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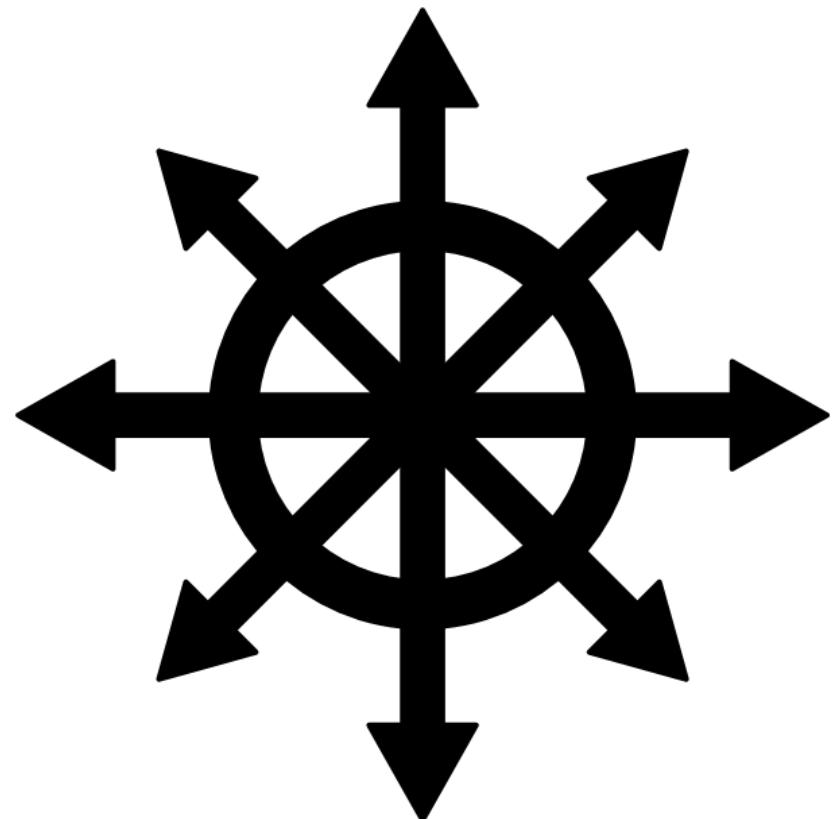
## **VOMITING WOULD LIKE TWO THANK...**

**THE INNER CIRCLE OF VOMITING'S DISGUSTING MASS,  
偏執症者 (PARANOID) SKELETON, 20 BUCK SPIN, LIVID,,  
MUTILATRED, JOEL GRIND, FALLOUT NEW VEGAS,  
MOVIES THAT MAKE ME WANNA DIE, EVERYONE ELSE I  
MENTIONED LAST ISSUE, CAFFEINE, ESTROGEN, DAVID  
LYNCH...AND NOBODY ELSE! FUCK OFF!**

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**And some more half-assed shit you can cut out and show how edgy you are...**





If you don't know who 偏執症者 (PARANOID) are and claim to be a fan of d-beat, thrash, or punk at all, you're a fuckin loser. Fix that shit now, and listen to their latest album OUT RAISING HELL before you read the rest of this interview. Ready? These Swedish flexi-core maniacs have made a career out of worshipping classic Japanese hardcore and mixing it with the already legendary Swedish d-beat sound for a broken glass cocktail that hits you like a steel-toed boot on your skull. Needless to say, they're kind of a big deal in punk right now, and have been ever since they started in 2012. I reached out to them for some words on the state of the group as of now and the process behind ORH, and they were absolute warlord gentlemen.

Interviewed were Henrik (vocals/guitars) and Joakim (bass/backup vocals).

VOMITING: How long did it take for this record to be made? Did it begin pre-covid?

H: Yeah, it took forever to get done, haha. We started in April -19, and the intention was to be done with the recordings before our tour with Zyanose and Sex Dwarf, but we were barely able to finish the drums by then. Then we just did a bit little now and then whenever we had the time. I don't think we were done until February this year, so just the recordings almost took a year.

J: As Henke says, our goal was to record the entire album in the spring of 2019. The idea was to have Joel mix it while we were out on the European tour. But, things never go as planned. It had been an intense start to that year. First rehearsing new material for the new album, but also recording songs for a split 7" with Sex Dwarf (which was to be released for our tour) and the release of the N.W.O.B.H.M. compilations. On top of that, rehearsing a setlist and organizing everything which needs to be done before a tour (keep in touch with all the promoters, book a bus/ferry, backline, print merch and so on). So when we got back home again, at the end of May, we were pretty sick and tired of everything that had to do with the band. Our backline, instruments and merch boxes

remained packed and untouched until the end of September. We were done with everything around the record and had just sent all material to the pressing plant at the same time as the pandemic took off. We had plans and a few dates already booked to play in connection with the release of the album. But again, things never go as planned.

VOMITING: How was working with Joel Grind? VOMITING is based in Portland OR so he's kind of a local legend.

J: I've wanted to work with both Joel and Jack Control for quite some time, but there has never been a good opportunity or really worked out, until now. Super thrilled about it cause I'm a big fan of their previous works, bands and productions. When we initially reached out they both responded with a humble and good attitude and I got a great feeling right away. Easy going guys, very easy to deal with. I knew they would do this recording fair and I couldn't be more satisfied to be honest.

H: It was a truly great experience, he's a real pro. Really managed to pull off the sound we desired. Even though we may be a bit vague when it comes to explaining what we want, it felt like he really understood us and delivered the perfect mix for this album.

V: What do you miss most about touring? What do you miss the least?

H: Long and tiresome transports is definitely what I miss least, we're based quite a bit up north in Sweden, so just getting to Stockholm is about an 8-hour drive. And there can be a lot of waiting around at the venue sometimes, which is a bit dull. But otherwise you really miss most things about touring at the moment. Getting to see new places, meeting new people, playing with other killer bands, partying etc.

V: What bands were you listening to the most during the creation of OUT RAISING HELL??

J: I often lack that primitive, unpolished and raw sound as most bands had in the 80's in a lot that's released today. They had some kind of spontaneous and genuine feeling in their songs and sound that I can miss at times. You know, bands like Bathory, Onslaught, Whiplash, Possessed, Hellhammer, Tyrant, Sodom and Venom just to name a few. It's mainly these bands, and similar, that I have listened to and been inspired by during the writing process of this album. Mixed with a touch of punk classic acts such as The

Exploited, Crucifix and G.B.H. Always Iron Maiden and always Disclose. Although it may not be heard at all.

H: Some albums I personally recall listening to a lot and probably being particularly influenced by around the time of the songwriting/recording process: Bulldozer - 'The Day Of Wrath', Warfare - 'Metal Anarchy', Aura Noir - 'Out To Die', Deathhammer - 'Chained To Hell' and Birth Ritual - 'The Wild Evil'.

V: What inspires your lyrics?

H: It can be a bit of everything. The contemporary world and its structures, war, human nature, religion, history, horror etc. Second song on the new LP is a bit of a corny sci-fi inspired Voivod-ish piece, haha.

V: What do you think of the future? Is there any hope in believing in the leaders of the world??

H: It doesn't really feel like the development is going in the right direction, no. You've got maniacs on pedestals everywhere, and more of them will surely pop up in way too powerful positions here and there if it goes on like this.

V: Cheeky question, the demon looking fella on the cover somewhat resembles SACRIFICE JAPAN's armored mascot. Was this intentional on behalf of the artist or a happy coincidence?

H: I think that was pretty much a coincidence, don't recall any of their covers being among the references we gave the artist. Some of the artworks we were inspired by were X-caliber's 'Warriors of the Night', Vicious Rumors' 'Soldiers of the Night' (some original album titles here, hah!), Exumer's 'Possessed by Fire' and Pokolgép's 'Pokoli Színjáték'.

J: I would say both yes and no. The folder we sent to Anton contained all sorts of references with over 100 pictures and images, if not even more. It was everything from record covers and movie posters to comic books and medieval weapons, masks and armor. When I look at the final cover artwork that he painted for us I see a great mix of Mad Max, Dio, Judge Death, Mercyful Fate, Alien (details from the drooling mouth), Anti Cimex, H.R. Giger, Panzer, Rome 2033 and Destruction (details on the outfit) as well. He did a fantastic job, beyond anything we dared to hope for. Ever since I saw Iron Maiden's album covers as a kid, I've always

dreamed and wanted a classic full color heavy metal cover. Check! One less thing on my bucket list.

V: What do you think of the current d-beat scene? Any bands you wanna shout out?

J: Alive and totally kickin' ass! I would probably say that Languid, Destruct, Braincéll, Warchild and Löckheed belong to my current top five that I can highly recommend to anyone. It's very difficult to be impartial when you run a DIY label focused on d-beat, hardcore and punk yourself. I've had the pleasure of working with bands like Extended Hell, Anti-Metafor, Lái, Absolut, Scarecrow, Anatomi -71, Svaveldioxid, Blinded Humanity, Dispose, Sex Dwarf...and the list goes on... Obviously, all of them are also most definitely worth checking out.

H: It's definitely in a great place, lots of great stuff being made. My top five of the year thus far when it comes to albums released would be Exploatör, Sial, Subdued, Lái and Zyfilis.

V: THANK YOU FOR YOUR TIME!!! HAIL PARANOID  
Cheers for your interest and for keeping the flame of the underground scene alive and burning. Long live the trve zine-making, keep up the good work. Kanpai!!





## ***INTERROGATION CHAMBER WITH: LIVID'S JAKE MICHAUD***

***THE JOYFUL LAD WHO BROUGHT YOU "LIFE IS  
PAIN, LIFE IS SHIT"***



**LIVID** are a nihilistic as hell straight edge powerviolence band from Wisconsin founded by two guys named Jake. Full disclosure, I saw them play with **ICED** as one of the last shows before covid hit and it was fucking badass (RIP Corehouse). Today we have a quick INTERROGATION CHAMBER with Jake Michaud, who plays drums and grunts.

VOMITING: What's up??

JAKE MICHAUD: Well, I'm ok at the moment. Just shipped a bunch of new shirts and shit

out, excited about some designs I've been working on and what not. Starting to feel a tiny bit better after a real bad depressive episode.

VOMITING: When did **LIVID** start?

JAKE MICHAUD: I met Jake, my band mate, at a show I was hosting with my very first band, **A WAVE**. We started talking about like hardcore, metal, and other extreme music, and figured we could jam sometime. Turns out he lived like only a couple blocks away, and after one practice I knew I had to be in a band with this dude haha. We formed in 2016 I believe.

V: The recent split with **MUTILATRED** is hard as nails. How did that go down?

JM: We actually met them on our first legit tour ever, when we went down to Florida for the first time. We saw them play in Fort Wayne and were blown away. We told them how badass they were, and after we played they told us the same. We ended up doing our very next tour with them, and long story short, we love those guys to death, they're like some of our best homies. Finding a band that had insanely talented people and they're cool as fuck doesn't always happen. (EDITOR'S NOTE: Mutilatred snap the necks of most posercore death metal bands out there. Listen or die!)

V: What about this new band **DIE**? To me, there's a marked influence of more old school punk like **NEGATIVE APPROACH**, **JERRY'S KIDS** and **SSD** as opposed to the more metallic sound of **LIVID**.

JM: So with **DIE**, I'm on guitar, and the other Jake is playing drums! We kind of flip flopped! I write a lot of guitar parts for **LIVID** as well ( a little known secret,) but I wanted a band I played full time guitar in. And Jake's a kick ass drummer as well. To be honest, I've never listened to those bands, I guess I'm a poser, haha. But I wanted it to sound like chain punk, with surfy vibes of like **DEAD KENNEDYS** or some shit in there too. Pissed, but fun. I really enjoy adding the acoustic element to it. Personally, I love the new band a lot. I can't wait to play shows with it.

V: Yeah, the acoustic guitar doubled with the distorted was a neat choice. What do you miss the most about touring and the least about touring?

JM: So, to be honest, I'll go on record and say people who complain about touring are posers, hahahaha. I love everything about touring honestly. Meeting people, playing music, getting to see and explore new spots

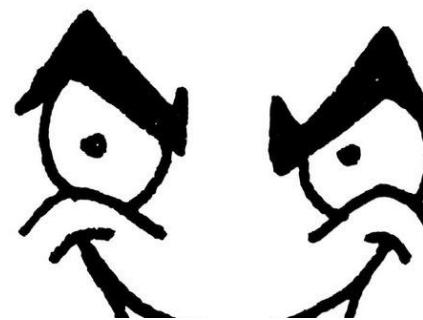
we've never been? Fucking best thing in the world. I miss it so much. I've met so many cool people and seen so many places I would never have been able to see if it weren't for touring. I'm thankful people have supported Livid enough for us to do that. With that being said, I guess the worst part would have to be the drives (obviously.) Haha but even those aren't that bad to be honest!

V: Two more questions before we wrap this up: what bands do you wanna shout out, and what can we hope from the future of **LIVID** and **DIE**?

JM: **MUTILATRED**, **SCALP**, **WORLD PEACE**, **ICED**, **ALL YOU KNOW IS HELL**, **SPY**, **SANDxCOFFIN**, **PIG CITY**, **PAINS**, **KIDNAPPED**, **SNUFFED**, **DIPT**, **CONTROL SYSTEM**, and **SKINCARVER**. In the future, hopefully lots of touring, baby! If this fucking virus ever fucks off.

V: Much agreed. Thanks for time! Rock the fuck on.

THE **LIVID/MULTILATRED** SPLIT and **DIE**'s DEMO ARE AVAILABLE ON BANDCAMP.



## **SKELETON - S/T (2020, 20 BUCK SPIN)**



The mighty **SKELETON** are a trio of hardcore warriors, another excellent group defending the might of Austin, Texas and the bountiful punk/metal scene the Lone Star State has birthed. The band has been around in some way or another since 2014, with a

fluid lineup of which only the brothers David & Victor Ziolkoski remain. Prior to the album's release, Skeleton had been touring often, gathering devout fans and spreading their uncompromising mentality. Their early demos suggest a raw straightforward punk sound slowly evolving towards something more metallic as the EPs and flexis kept coming. With this, their first full length and debut on 20 Buck Spin, they have encompassed influences of first wave black metal and only the most brutal of thrash.

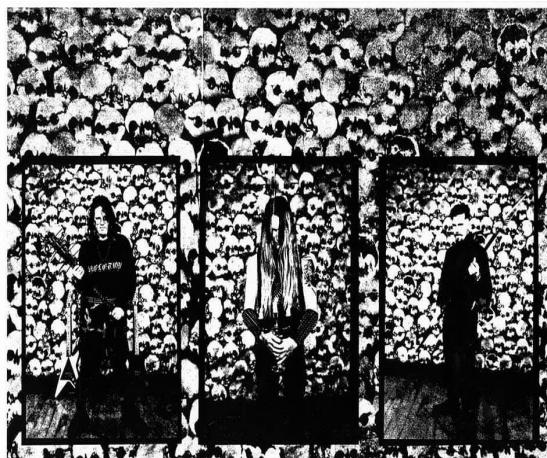
*Skeleton* enters the gates with the song of the same name, an instant mosh classic that blends a hooky riff with a relentless blast beat assault. David Z's guitar tone is like a battleaxe, crushing the skulls of the false while his sibling Victor's cold rasp bellows from behind his well-battered kit. Bassist Cody rumbles underneath, providing low tones to the frosty production. Single "Mark Of Death" follows, a d-beat stomper accompanied by an excellent music video showing the band in full gear on their Mexican campaign. From then on, the record is a barrage of thrash-born menace, surprisingly catchy in the chaos. Moments of mid-paced respite are rare but done with class, such as the moody closer "Catacombs".

There is no doubt, *Skeleton* is a ruthless, push-pit ready album with an excellent cover that matches its old-school

mentality. That isn't to say, however, that Skeleton are a flavor-of-the-week band that sacrifices creativity for the boredom of appearing "retro". Skeleton are rather forward thinking in their approach, drawing upon the recognizable "Texas Style" sound championed by **Iron Age** and **Power Trip** (RIP Wade and Riley) and blackening it to a crisp, replacing chugging breakdowns with melodic tremolo lines, such as the ear-worm on "T.O.A.D". Trust me, this album will be stuck in your head for days! There's a definite focus on songcraft that many black-thrash peers of **Skeleton** seem to forget, and songs can turn from a Priest-esque chorus to a ripping blast without missing a beat.

The best part is, *Skeleton* is under half an hour, trimming the fat and only keeping the good stuff, never overstaying its welcome and leaving you hungry for more. I have high hopes for the future of this band, and it seems they will only continue to impress.

#### **4.5 SKULLS AND CANDLABRAS OUT OF 5**



**BUT WAIT, HERE'S**

**SOME  
MORE!**

**Q & A WITH  
SKELETON's  
VICTOR  
ZIOLKOWSKI**



VOMITING: Who are you, and what kind of band is Skeleton?

VICTOR Z: My name is Victor from Skeleton. We are a "tagger-metal" band out of Austin, Texas.

VOMITING: Skeleton has had many lineup changes before the current three-piece lineup. What contributed to this?

VICTOR Z: The band originally formed on the idea of constantly changing and evolving. We

wanted to offer something different to the audience at every show, in performance and musically. Naturally in this process we learned and grew a lot, bringing us to where we are now. We have a more refined vision, less on drastic change and more on outdoing ourselves with the most intense and crushing music we can play.

V: Being from Texas, and with all the recent bands to get big from the state (**POWER TRIP**, **DEVOURMENT**, **FROZEN SOUL**, **IRON AGE**, **MALIGNANT ALTAR**), do you feel like the scene getting recognition is a long time coming?

VZ:I will always stand behind saying Texas has the best bands, across the board, in the world. Name a genre of music and it's happening down down here. We are very proud to be a part of this long legacy, and if people are just now finding out about it, that's their own disadvantage (Ouch! - Editor). At least they are now... Texas' scene is so strong and supportive, I wish the rest of the world luck.

V: What bands do you like?

VZ: Texas bands, **UNLEASHED**, **BOLT THROWER**, **DISSECTION**, **DYSTOPIA**, **SLIPKNOT**, **CROWBAR**,

**KYUSS**. The hard stuff... Bands whose riffs sound like a fucking tank.

V: Skateboard culture and imagery seems tied to the **SKELETON** image, with even the previous self-run label being called I Hate I Skate. How long have you been skating? Any thoughts on skateboarding and punk?

VZ: I have skated off and on for the last 10 years or so, but probably more off than on sadly. I've always sucked at skating but loved it nonetheless. Cody Combs, our bass player, upholds the skate end of the band for sure, he shreds! We all love it and bring boards on tour.

V: Lastly, what do you hope the future of **SKELETON** holds?

VZ: Lots are in store for us! We have plans for our next couple of records we are going to release, and are currently in the process of recording our second LP. Hopefully a little promo, in the form of a limited run cassette, comes out before the end of the year for it. Keep an eye on the label 20 Buck Spin. Also as soon as we are able to we intend on touring the US, Europe, Japan, S.E. Asia, Australia, Canada and Mexico. So we will see y'all soon...

**BUY SKELETON'S LATEST RECORD ON 20 BUCK SPIN!!!  
SKELETON IS ALSO AVAILABLE ON ALL STREAMING  
SERVICES.**



## ***BITCHES IN THE PUNK SCENE***

***By Isabella G.***

For this analysis we must have a prior understanding of who I mean by bitches. Bitch, rather than femme, is practical. It is about the societal relations we fall under. I am an AFAB “non-passing” man, but first I am a bitch. I am not a femme no matter how much eyeliner I smear on because that is my

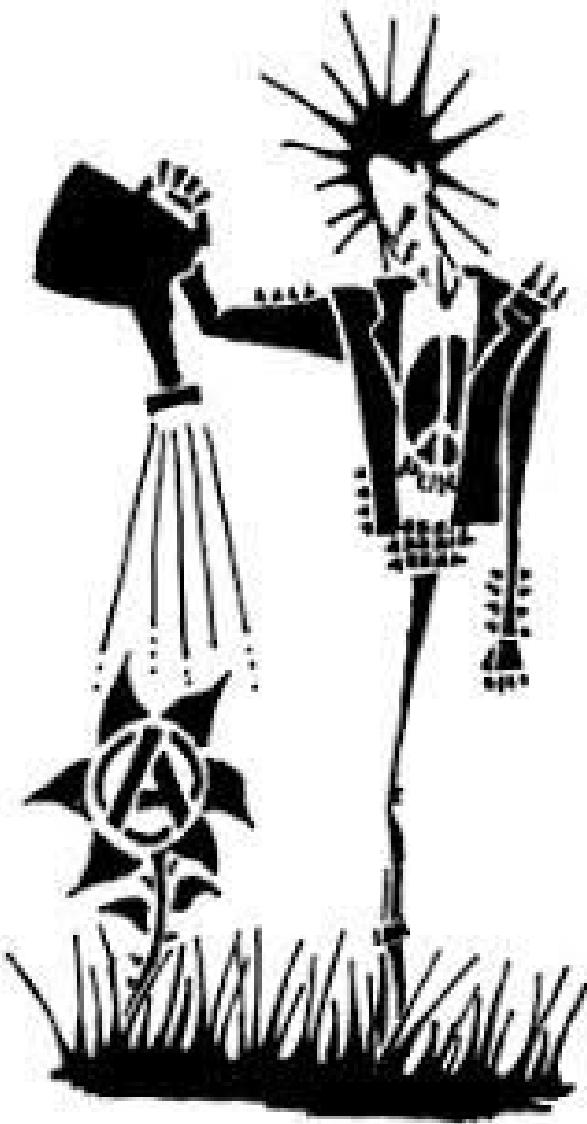


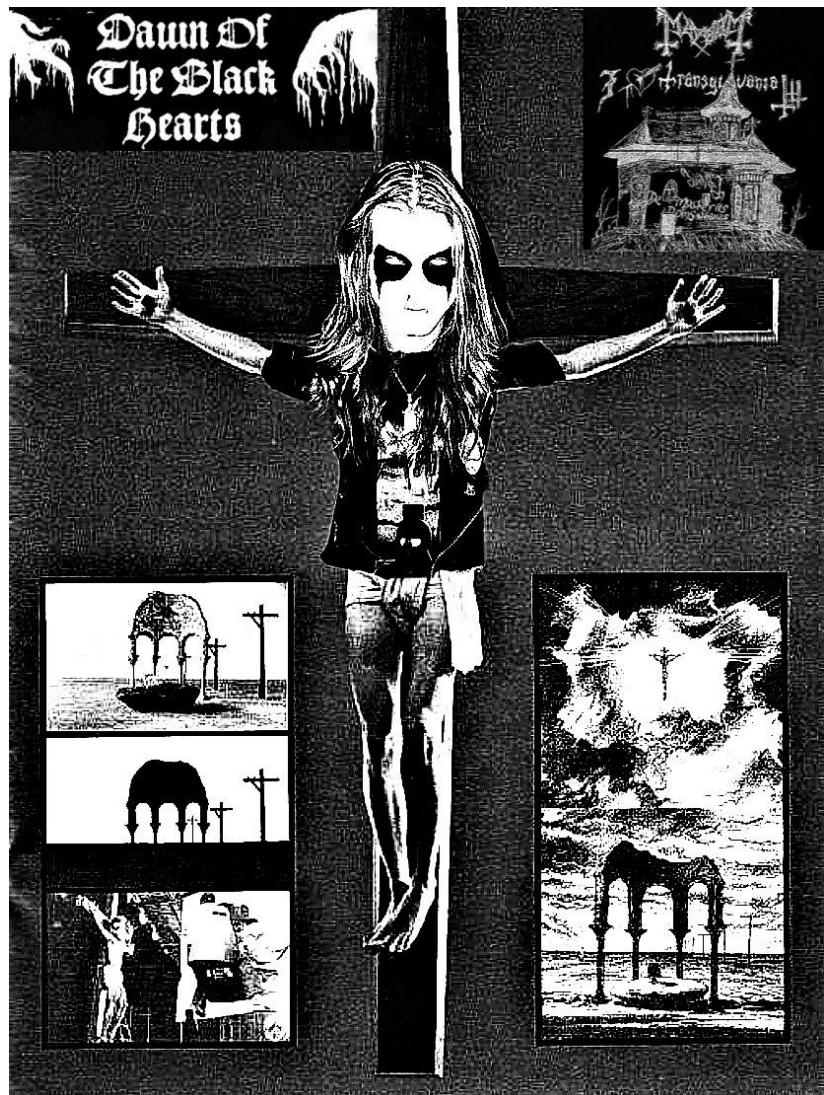
prerogative. But being a bitch I can't escape. I am a bitch because I am treated as a bitch. Bitches include all women no matter appearance or what's between the legs, and anyone else that rejects or betrays the illusion of manhood. This isn't all trans people, but most trans people and a great deal of the gays. Moving forward please keep this in mind.

On the topic of bitches listening to and making punk music- “good taste” is historically an oral tradition in the scene where it's shared from fathers and uncles to sons, and from sons to their white male friend group. The only way bitches will have access to knowing the music is through 1. fucking men and being subjected to their friendgroup and their music, 2. going to shows religiously (knowing about shows in itself is gender and race segregated by mentioned white male friend groups) and the last option of the humble bitch is to  
3. do tireless online research finding old bands and records on various talk boards and forums. Punk music made by bitches being of lesser quality and social status is not only a product of bitches not being able to make music but instead an issue of access to information and even a means to make music (punk bros have a legacy of borrowing

instruments through their connections). Good music can only be made with prior knowledge of good music.

Another musical barrier is the culture of white male idolship. Knowledge of punk music is almost impossible to separate from knowledge of its creators. Band members and history. I reject this. I don't care. I have nothing in common with these men. I would not like them, and a vast majority of punk's founding musicians would not respect me as a human. A-political all white bands are probably not the greatest human beings, why must I kiss their feet? I'm not just talking about "canceled" artists but as a demographic having a deep personal knowledge of their mediocre or shitty lives would turn me away from the music I love. I cannot be the only one with this position, I'm sure this is an experience lots of LGBTQ2S people and BIPOC go through in the scene.





*And that's it, issue two is finally over. Thank you all for being patient and letting me know when i'm fucking up. I'm gonna be doing this for as long as I can, so expect more VOMITING in the future. Goodbye, stay sick, keep reading fanzines.*

*Send me weird shit at*

**SPINESYMPHONIES666@GMAIL.COM!!!!**